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and the concerted music is grand and massive in its musicianly treatment. Its production will place Mr. Bristow among the first of oratorio writers. The Handel and Haydn Society of Boston should take it in hand.

A series of entertainments called Parlor Operas will commence in Boston early in November. The company will consist of Miss Fanny Riddell, Mr. Whitney, Mr. Rudolphsen, and Dr. Guilmetto. The first opera will be "Don Pasquale," and will be given in the Boston Museum Hall, with scenery and costumes.

The company now performing under the direction of Miss Caroline Richings, in Philadelphia, is pronounced to be the most complete English Opera company that has been brought together for years. They will probably visit New York in the Spring.

THEO. THOMAS' SYMPHONY SOIREEES.

THIRD SEASON, 1866-67.

The following is the Prospectus issued by Mr. Theodore Thomas for the ensuing season:

In entering upon the Third Season of the Symphony Soirées, Mr. Thomas begs to express his sense of the encouragement already extended to this enterprise, and to solicit its further continuance.

The liberal public support awarded to this novel undertaking from its beginning (December 3, 1864,) to the end of the second series (March 24, 1866) may, it is believed, be accepted as a verdict of unqualified approval.

The success following what was at the outset regarded as an experiment attended with considerable risk, has been such that the Director feels confident that the time has now come for a further development of his original plan, namely, the Combination of Grand Orchestra and Chorus.

No well directed effort has yet been made to accomplish the union of the vocal and instrumental forces necessary to success in this important and almost unlimited branch of Art. We have had and still have well trained Choral Societies and Orchestras, but owing partly to local relations, and partly to the great cost of an Orchestra, a union of these forces has seldom or never been effected. Until this result shall have been permanently secured we have no right to claim for New York an advanced position with regard to Music, nor can we hope to interest the people generally and develop properly their natural taste for the Art.

With us, a Symphony or other Orchestral work performed by a sufficiently numerous and thoroughly competent body of Instrumentalists has been, until quite recently, a great luxury. Thanks to the Philharmonic Society, now in its twenty-fifth season, and the only mutual organization of the kind on this side of the water, the cultivated European, whose influence and support in Art matters should not be underrated, has been enabled to gratify his natural taste and keep a tolerably even pace with the times, while the American amateur has enjoyed facilities for becoming acquainted with the great masters and securing to

his innate love of Music, a healthy, intellectual tone. Owing to this Society the public demand for concerts at which a Symphony might be heard increased to an extent that led the Director to inaugurate the Symphony Soirées.

Having doubled the number of our established Orchestral Concerts, we are now able to do justice to all Composers, the New as well as the Old Masters, which was clearly impossible in an annual of five Soirées.

The next step necessary has been pointed out, and Mr. Thomas would entreat every lover of good music, who may possess voice and sufficient musical knowledge to join some well established Choral Society, and also to influence others to do the same, as the surest means for accomplishing the desired end.

In conclusion, the Director is happy to state that in the second Concert of the coming series, "The Choral Symphony of Beethoven," will be performed with the assistance of that well-known and efficient Choral Society "the Mendelssohn Union," under the direction of Mr. Wm. Berge.

It will depend greatly upon the public whether similar performances can be regularly given, for the purpose of rendering them familiar with the works of BACH and HANDEL as they already are with those of MOZART and BEETHOVEN.

Rates of Subscription: for a single Subscription to the five Concerts, \$6.00; for a Family Ticket, admitting three, \$15.00.

The novelties presented this year, and of which one or more will be given in each Soirée, are to be selected from the following works:

Symphony, "Columbus," Op. 31, Abert; Two Episodes from Lenau's Faust—1. "Der nächtliche Zug." 2. "Der Tanz in der Dorfschenke," (Mephisto Waltz), Liszt; Suite, C, Op. 101, Raff; Suite in Canon Form, Op. 10, Grimm; Vorspiel, "Die Meistersinger von Nürnberg," Wagner; Parts from the Missa Solemnis, Op. 123, Beethoven, for solo quartet, solo violin, chorus, orchestra and organ.

The following standard works will also be performed:

Choral Symphony, D minor, Op. 125, Beethoven; Symphony Ersica, Op. 55, Beethoven; Symphony C, Jupiter, Mozart; Symphony C, Schubert; Symphony D, minor, Op. 120, Schumann; Overture C, Op. 115, Beethoven; Concerto, for Piano, G, Op. 58, Beethoven.

M. Thomas will, as heretofore, be assisted by some of the most eminent artists, resident in, or periodically visiting the Metropolis.

The orchestra has been enlarged, and will number from seventy to eighty pieces, according to the works to be performed, embracing all the available first class Instrumentalists.

NEW YORK THEATRE.—ENGLISH OPERA.

Mr. Eichberg's celebrated opera "The Doctor of Alcantara," was presented at this house on Wednesday last, under his personal supervision and orchestral conduct.

Slight changes have been made by him in the score to improve concerted pieces and give "Carlos" better opportunity to prove himself a first tenor. There was a large and critical audience present at this inauguration of English Opera, in

a saloon admirably calculated to develop good effects from the music and its performance, while it also gives the public fair chance for intelligible hearing of its dialogue and nice points of humor or queer conceits.

The cast for that occasion was good in general, the acting, conversation and stage movement excellent, and so far as changeable weather allowed voices fair play, their music had good treatment, while the accompaniments were given with nice appreciation of that all important duty. Mrs. Mozart as Lucrezia, confirmed that credit she acquired in 14th St. in dealing with the Doctor's wife and master. All she had to do was done neatly, and in clever fashion.

Mrs. Gomersal won all suffrages in a role before deemed Miss Riching's exclusive property. Her winning appearance, lithe movement, graceful action, combined, with free, true vocalization, to make her performance a charm for all present.

Miss Norton has a good voice, fair culture, and clear appreciation of her music, but she obviously lacked confidence, and embarrassment, natural to a novice, deprived her of that recognition by the public to which she is, no doubt, justly entitled.

Mr. Mark Smith made an excellent "Doctor," his impersonation being marked with quaint, eccentric touches of humor and drollery, yet unblemished with coarseness or approach to vulgarity. His voice told well in concerted music, and his debut in opera resulted in a positive success.

Mr. Farley enacted "Carlos" well; but from his serenade to his last bit of singing he failed to get the style for his music, and his voice speedily betrayed ill effects from a severe cold and forcing to sing loud when he should have been light, gracious and sentimental.

Mr. Weinlich did not approach, either in make up, in voice or just effects from its use, within a long distance, the first "Don Pomposo" known to New York, and he also forced his voice to make a sensation until it choked up a la Susini.

Dr. Balthazar had a creditable representative in Mr. Gomersal, except that he could not make one note even in traversie.

The parties gave their concerted bit well enough to get a recall to repeat it, and the small chorus proved very efficient in the ensembles.

For a first trial in a new style of performance by a dramatic company, this may be considered a positive success, and the company set down as sure to make a pleasant home for English Opera in New York.

THE "WEBER" PIANOFORTE.

We quote the following notice of these fine pianos from the New York Independent of July 12, 1866:

"The 'Weber' Piano-fortes have obtained so high a reputation in the musical world, that most all our first artists unite in calling them the best Pianos of the present day, a fact which is fully proved by their being selected in preference to all others by the Conservatory of New York. They are most elegant instruments, having a pure, sweet tone, full of brilliancy and fire; immense power, and, being made with a view to durability and standing in tone, they have become the favorite instruments of the art-loving public."

We have before given our opinion of the Weber